

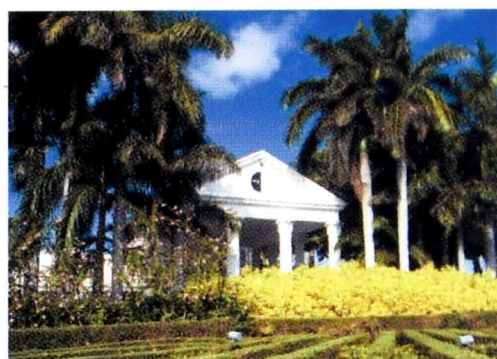
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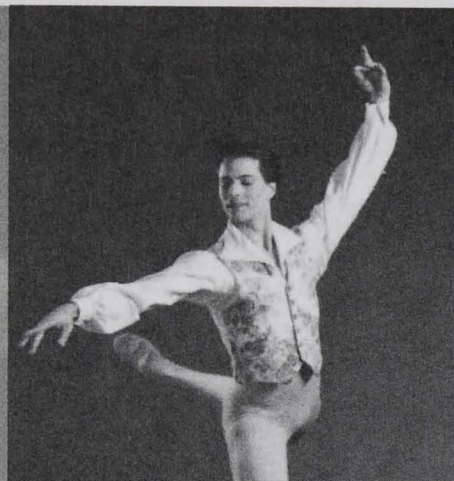
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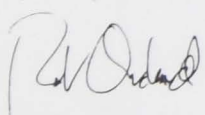
Welcome to the third production of our 2002-03 season, Marivaux's **La Dispute** directed by Anne Bogart. This is the first presentation at A.R.T. of the work of Marivaux, the eighteenth century French dramatist whose exquisite farces prefigure the savage comedies of Oscar Wilde and Noel Coward. For almost two centuries Marivaux's plays were regarded as little more than rococo confections, but directors have now begun to discover in them deep layers of social and psychological anxiety, prefiguring the tumult of the French Revolution.

La Dispute also marks our first collaboration with the Saratoga International Theatre Institute (SITI), founded in 1992 by Anne Bogart and the Japanese director Tadashi Suzuki. In the past decade SITI has won international recognition as one of this country's most talented, innovative theatre companies.

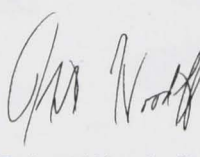
The virtuosity of the SITI performers stems from a physical training regimen quite unlike the psychological realism that has become the mainstay of American acting. In every rehearsal the SITI actors draw on two techniques: the rigorous, controlled movements of the Suzuki Method that develop strength, coordination, and a sense of ensemble, and "the Viewpoints," a series of complex choreographic improvisations developed by Anne Bogart to endow actors with a profound awareness of their physical presence on stage, and of their relationship to each other, the set, and the audience. Viewpoints improvisation results in kaleidoscopically beautiful patterns of movement that to an observer seem highly orchestrated rather than improvised. Bogart is a collaborative director, and often incorporates elements from the company's Viewpoints compositions in her productions – the extended prologue to **La Dispute** is a fine example.

The SITI company's mission is also pedagogical – each actor teaches the Suzuki Method and Viewpoints, and the company spends much of the year training young performers. During their residency in Cambridge, Anne and her company have taught classes at the A.R.T. Institute and at Harvard, and their presence has enriched the life of our community. We hope you share our pleasure at this collaboration between our two organizations.

Best wishes,


Robert J. Orchard
Executive Director


Gideon Lester
Associate Artistic Director


Robert Woodruff
Artistic Director

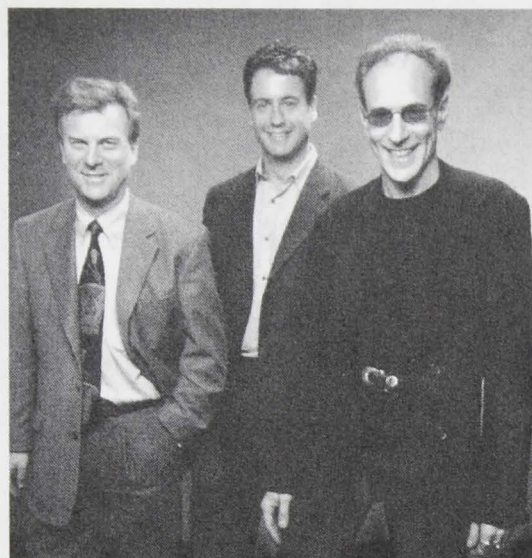
American Repertory Theatre

Professional Actors — 2002-03 Season

Remo Airdi
Akiko Aizawa
Will Bond
Nora Cole
Thomas Derrah
Lynn Cohen
Liz Davis
Rinde Eckert
Benjamin Evett
Janice Felty
Cornel Gabara

Jeremy Geidt
Donei Hall
Susan Hensen
Arless Howard
Phoebe Jonas
Ellen Lauren
Will LeBow
Karen MacDonald
Kelly Maurer
Barney O'Hanlon
Eugene Perry

Herbert Perry
Michael Potts
Linda Powell
Frank Raiter
Juryana Soelistyo
Albert S.
Jan Triska
Elaine Tse
Stephen Webber
Brenda Wehle



we | come

For those of you who are loyal, frequent visitors we're sure you've noted the changes we've put in place since last spring. For people new to the A.R.T., welcome! We are thrilled to have you engaged in our work.

"Welcome" has become the guiding spirit for the A.R.T. this season. We've also tried to make the A.R.T. experience more convenient, affordable, and stimulating.

Weeknight and Sunday evening curtain times are now at 7:30.

Subscription prices are 20% lower than last year making the A.R.T. experience available to the widest possible public for as little as \$24 a seat.

Every Saturday matinee will be followed by discussions with A.R.T. artists and staff. We want to hear from you, answer your questions, and make you a part of the ongoing dialogue about our work and the community.

The new **A.R.T. Membership Program** has been designed to accommodate our many patrons who want a sense of "belonging" to the A.R.T. but whose hectic life-style makes it difficult to commit to performance dates far in advance. Join for just \$35 and you get a \$10 discount on all tickets, exchange privileges, special member events, and much more.

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American Repertory Theatre

in association with the SITI Company

presents

LA DISPUTE

by **Marivaux**

translated by **Gideon Lester**

adapted and directed by **Anne Bogart**

scenic design **Neil Patel**

costume design **James Schuette**

lighting design **Christopher Akerlind**

soundscape **Darron L West**

First performance February 1, 2003

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CAST

The Prince	Frank Raiter*
Hermione	Lynn Cohen*
Églé	Ellen Lauren*
Azor	Stephen Webber*
Carise	Lizzy Cooper Davis*
Mesrou	Remo Airdi*
Adine	Kelly Maurer*
Mesrin	Will Bond*
Meslis	Barney O'Hanlon*
Dina	Akiko Aizawa*

Ensemble: Curtis August, Dan Domingues, Benjamin Evett*, Mark Alexandre Fortin, Donei Hall*, Georgia Hatzis, Jason Kaufman, Jennifer Mackey, Mindy Woodhead, Ashley Wren Collins.

Understudies: Benjamin Evett* (The Prince, Azor), Georgia Hatzis (Hermione), Ashley Wren Collins (Églé), Donei Hall* (Carise), Mark Alexandre Fortin (Mesrou), Mindy Woodhead (Adine), Dan Domingues (Mesrin), Jason Kaufman (Meslis), Jennifer Mackey (Dina), Rebekah Maggor (ensemble), Rory Kozoll (ensemble).

Production Stage Manager	Elizabeth Moreau*
Assistant Stage Manager	Chris De Camillis*
Production Associate	Elizabeth Kegley
Voice and Speech Coach	Karen Kopryanski
Dance Movement	Barney O'Hanlon
Prologue Music	Calexico
Dramaturg	Barbara Whitney

Additional Staff: Karen Shefler, *Assistant Director*; Jason Allen, *Wigmaster*; Marc Plevinsky, Thomas Randall, Jim Rood, *Sound Technicians*; Carmel Dundon, *Tailor*; Leon Wiebers, *Assistant Costume Shop Manager*; Terri Kohler, *Production Intern*.

Special thanks to Susan Jonas, Joey Burns and John Convertino (Calexico), Rachel's, Touch and Go Records.

The A.R.T. operates under an agreement between the League of Resident Theatres and Actors' Equity Association, the union of Professional Actors and Stage Managers in the United States. The director of this production is a member of the Society of Stage Directors and Choreographers, Inc., and most of the designers are members of United Scenic Artists, both independent labor unions. The A.R.T. is also a constituent member of Theatre Communications Group (TCG), the national service organization for the American not-for-profit theatre. Supporting administrative and technical staff are represented by the Harvard Union of Clerical and Technical Workers/AFSCME

(*) Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

ssdc

The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

T O U R A U D I E N C E

To avoid disturbing our seated patrons, latecomers (or patrons who leave the theatre during the performance) will be seated at the discretion of the management at an appropriate point in the performance.

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By Cambridge ordinance, there is no smoking permitted in the building.



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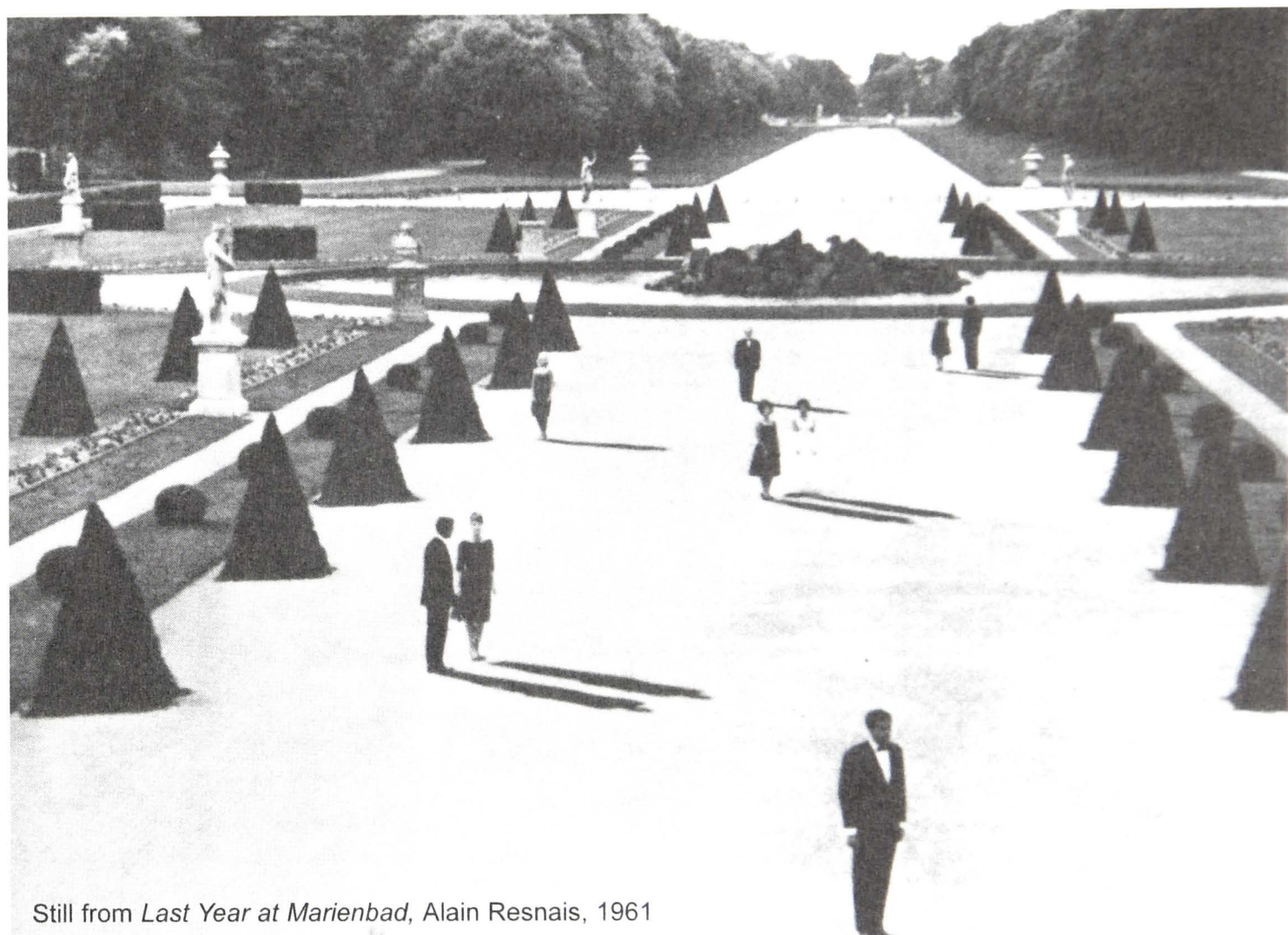
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Unreasonable Desire

A selection from the texts and images that informed Anne Bogart's production of *La Dispute*, compiled by Barbara Whitney.



Still from *Last Year at Marienbad*, Alain Resnais, 1961

I am seventy-four years old, as I write this: I have lived a long time, then: a long time indeed, alas! I am wrong: properly speaking, I live only in this instant that passes; there was another, which is already no longer, in which I have lived, it is true; but in which I no longer exist; and it is as if I had not been; this could I not say that my life does not last; that it is always beginning? This young and old, we would all be of the same age. A child is born, as I write, and as I see it, aged as I am, he is already as old as I. That is what it seems to me and on this basis, what is life? A perpetual dream, except for the instant one possesses, and which in its turn becomes a dream.

— Pierre Carlet de Chamblain de Marivaux, 1762

Desire seems to the lover to demolish time in the instant it happens, and to gather all other moments into itself in unimportance. Yet, simultaneously, the lover perceives more sharply than anyone else the difference between the “now” of his desire and all the other moments called “then” that line up before and after it. One of those moments called “then” contains his beloved.

— Anne Carson, *Eros and the Bittersweet*, 1986

Biologists now recognize that the female bluebird, long thought to be an exemplar of lifelong monogamy, often indulges in what they delicately term “EPCs,” or “extra-pair copulations.” While her mate back at the nest may be a good provider, he is, all too often, dull. So she turns to her lover for gifts, the thrill of amorous attention, and possibly also for better genes.

— Richard Conniff, *The Natural History of the Rich*, 2002

The true self cannot be fully described. It is less like the articulation of meaning through words which allow one to isolate a unit of meaning as in the location of a signifier, and more akin to the movement of symphonic music. Each individual is unique, and the true self is an idiom of organization that seeks its personal world through the use of an object. The fashioning of life is something like an aesthetic: a form revealed through one's way of being.

— Christopher Bollas, *Forces of Destiny*, 1989

Dominance is almost as basic to primate life as breathing, and perhaps as subconscious. One intriguing study suggested that we unwittingly declare our dominance or submission every time we open our mouths. Researchers from Kent State University taped twenty-five interviews on the *Larry King Live* talk show, paying particular attention to frequencies below 500 herz. In the past, most researchers disregarded these low-frequency tones as meaningless noise, a low, nonverbal humming on which the spoken word rides. But as they toted up their results, sociologists Stanford Gregory and Stephen Webster noticed that in every conversation the low-frequency tones of the two speakers quickly converged.

— Richard Conniff, *The Natural History of the Rich*, 2002

The male blue peafowl is nothing less than an ostentatious sexual advertisement, proclaiming with strident voice and ornate plumage that he is the best source of sperm. Designed to be seen by the hen from the front, his display begins with him lifting and spreading his train; it forms an enormous fan, decorated with serried ranks of beautifully iridescent eye-spots, framing his glossy blue neck and underparts. The impact of the performance is enhanced when he rustles the feathers in his train so that the metallic eye-spots shimmer, suggesting a great deal more movement than is actually happening. If the show is a hit, the peahen to which it is directed appears mesmerized and the male is allowed to mount her.

— John Sparks, *Battle of the Sexes*, 1999



Marivaux's theater parallels rococo architecture, with its "play" of trompe l'oeil, illusions, surprises, and mirrors. The aesthetic of architecture and some painting of the period playfully enjoyed the game of illusion and the deception of ornamentation.

— Susan Jonas, *False Smiles*, 1990



When Narcissus died the pool of his pleasure changed from a cup of sweet waters into a cup of salt tears, and the Oreads came weeping through the woodland that they might sing to the pool and give it comfort.

And when they saw that the pool had changed from a cup of sweet waters into a cup of salt tears, they loosened the green tresses of their hair and cried to the pool and said, "We do not wonder that you should mourn in this manner for Narcissus, so beautiful was he."

"But was Narcissus beautiful?" said the pool.

"Who should know that better than you?" answered the

Oreads. "Us did he ever pass by, but you he sought for, and would lie on your banks and look down at you, and in the mirror of your waters he would mirror his own beauty." And the pool answered, "But I loved Narcissus because, as he lay on my banks and looked down at me, in the mirror of his eyes I saw ever my own beauty mirrored."

— Oscar Wilde, *Poems in Prose*, 1894

It is a great and beautiful sight to see man emerging from, as it were, nothing through his own efforts, emerging through the enlightenment of his reason from the darkness in which nature had enveloped him; rising up above himself; thrusting forward with his intelligence into the celestial regions; traversing with giant steps the vast expanse of the universe, just like the sun; and, what is even greater and more difficult, returning into himself to study man there and to know his nature, his duties and his purpose. All these miracles have been repeated only in recent generations.

— Rousseau, *Discours sur les sciences et les arts*, 1750

Barbara Whitney is a first-year dramaturgy student at the A.R.T/MXAT. Institute for Advanced Theatre Training.



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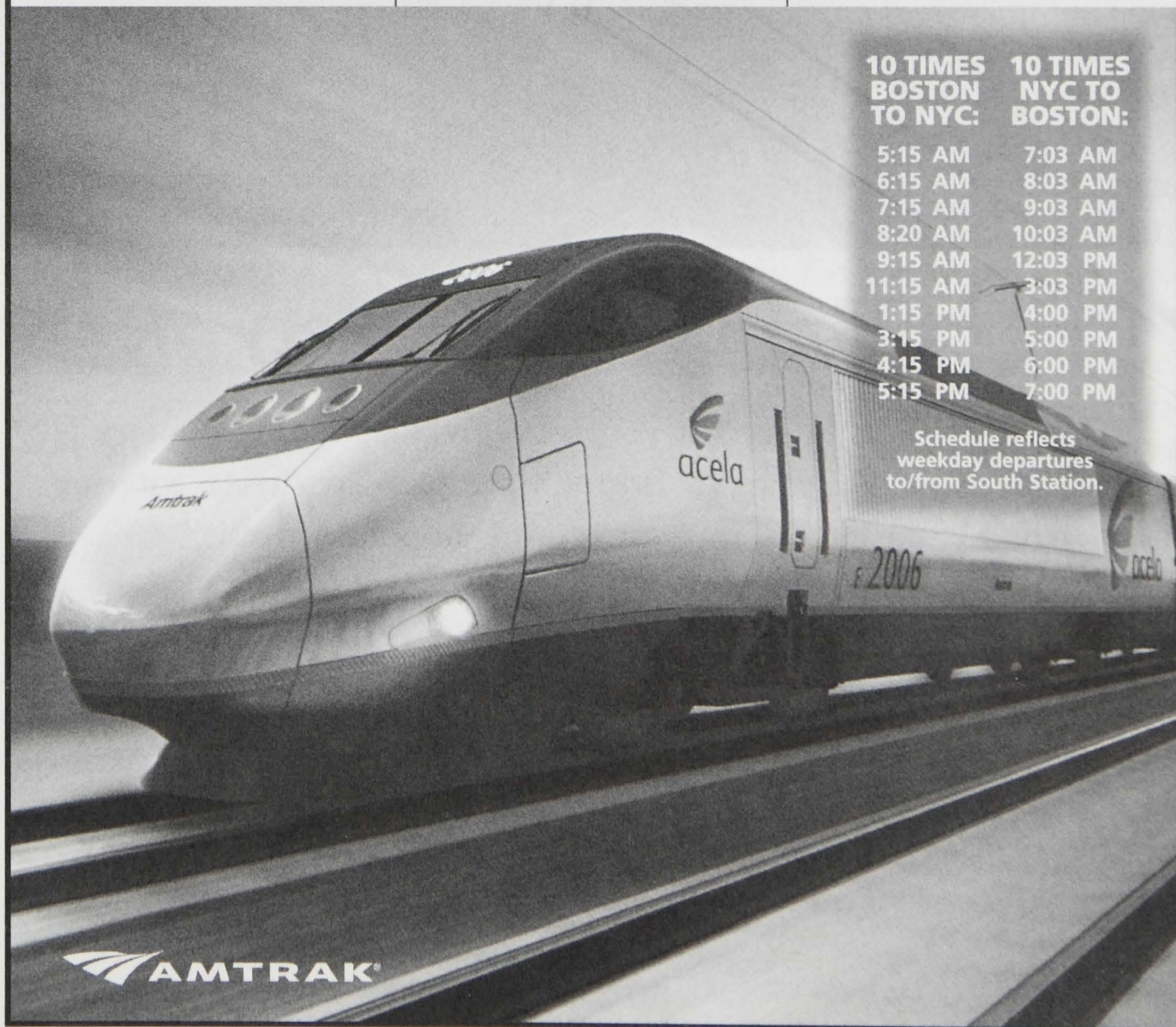
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AKIKO AIZAWA* — *Dina*

Member of The SITI Company since 1997, after 7 years as a member of the Suzuki Company of Toga. With SITI: **bobrauschenbergamerica**, **War of the Worlds**, **War of the Worlds — The Radio Play**, and **Culture of Desire**. SCOT: **The Trojan Women**, **Three Sisters**, **Dionysus**, **Macbeth**, **Ivanov**. Other: **Beckett in Circles** (directed by Lech Mackiewicz), **Death of a Salesman**, **Moby Dick**, **Endgame** (directed by Leon Ingulsrud). Theatres/Festivals: Performing Arts Chicago, ATL, BAM's Next Wave Festival, Edinburgh International Festival, Colombia International Festival, NYTW, Portland Stage Company, Toga Festival-Japan, Melbourne Spoleto Festival, ITI Festival-Helsinki.



CURTIS AUGUST — *Ensemble*

Second-year actor at A.R.T./MXAT Institute for Advanced Theatre Training, appeared in **Phaedra 4.48** (Hippolytus, Cambridge, Moscow, Italy), **The Storm** (Boris Grigorich), **Rhinoceros** (Old Gentleman), **The Collection** (Bill).



WILL BOND* — *Mesrin*

Created roles for SITI and toured the U.S. and internationally in **The Medium** (Obie award), **Small Lives/Big Dreams**, **Culture of Desire**, **Bob** (Obies for light and sound, three Drama Desk Nominations), **War of the Worlds**, **War of the Worlds — The Radio Play**, **Cabin Pressure**, **bobrauschenbergamerica**, **Lilith** and **Seven Deadly Sins** (New York City Opera). Toured with Tadashi Suzuki and SCOT in **Dionysus** and with Robert Wilson's **Persephone**. Resident credits: **MacBeth**, **The Lover and Creditors** (Actors' Theatre of Louisville where he is an associate artist), **Mystery of Irma Vep**, **Greater Tuna**, **Greetings**, **Holiday**, **Night Must Fall**, **Tempest**, **Hamlet**.



LYNN COHEN* — *Hermione*

With Anne Bogart: Eduardo Machado's **Eye of the Hurricane** (Actors' Theater of Louisville). Claire Booth Luce's **The Women** (Hartford Stage). Theatre credits: **Ivanov** (Lincoln Center), **Orpheus Descending** (Peter Hall production), **The Devils** (New York Theater Workshop), **Hamlet** (New York Shakespeare Festival), **Uncle Vanya** (directed by Andre Gregory), **Paradise Island** (The New Group), Donald Margulies' **Model Apartment** (Primary Stages). Regional credits: The Guthrie Theater, Long Wharf, Yale Repertory Theatre, Williamstown Theatre Festival, Eugene O'Neill Playwrights Conference, and Sundance Theater Lab. Films: Louis Malle's **Vanya on 42nd Street**; Woody Allen's **Manhattan Murder Mystery**; Tim Robbins' **Cradle Will Rock**; **I Shot Andy Warhol**; **Walking and Talking: The Jimmy Show**; and **Station Agent** (in competition at the 2002 Sundance Film Festival). TV: **Sex and the City** (Magda), **Law and Order**, **Law and Order: Criminal Intent**, **The Cosby Show**, **NYPD Blue**. She is a Fox Fellow and recipient of a Bowden Award from New Dramatists.



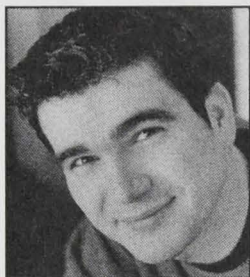
ASHLEY WREN COLLINS — *Ensemble*

Second year actor at the A.R.T./MXAT Institute for Advanced Theatre Training, roles include: **The Storm** (Varvara), **Not I** (Mouth), **Phaedra 4.48** (title role, directed by Robert Woodruff in Cambridge and Moscow), **Rhinoceros** (Mrs. Boeuf). New York theatre credits: **The Kathy and Mo Show** (co-produced, directed, and acted). B.A. in theatre arts and English from the University of Pennsylvania.



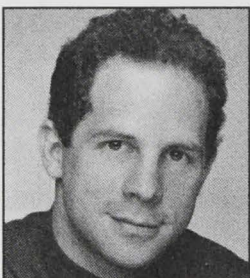
LIZZY COOPER DAVIS* — *Carise*

Theatre: **Lilith** (Anne Bogart and The SITI Company — New York City Opera), **in the absence of spring** (Second Stage Theatre), **Wit** (Arizona Theater Company — AriZoni Award Nominee), **The Tempest** and **Twelfth Night** (Stonington Opera House), **Julius Caesar** (New York Shakespeare Festival), **Gull** (Ellen Beckerman & Co.) **Measure for Measure** (Women's Shakespeare Company). Film and television: *Law & Order*, *Law & Order: Criminal Intent*, the independent features *Kali's Vibe* and *Joy* (title roles). Worked as a teaching artist throughout New York City's public schools, community centers, and with incarcerated women in Rhode Island.



DAN DOMINGUES — *Ensemble*

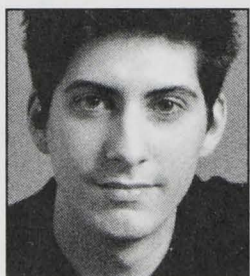
Second-year actor at A.R.T./MXAT Institute, appeared in **Baal** (Mech/Bollebol), **Rhinoceros** (Jean), **Phaedra 4.48** (directed by Robert Woodruff, Cambridge, Moscow, Italy). Other: **Wit**, **Bent**, A.R. Gurney's **Ancestral Voices** and **Human Events** (George Street Playhouse). Upcoming: **The Island of Anyplace** (A.R.T.). B.A. in film from Penn State University.



BENJAMIN EVETT* — *Ensemble*

A.R.T.: **Uncle Vanya** (Telegin), **Lysistrata** (Kinesias), **Marat/Sade** (Jacques Roux), **Absolution** (Peter), **Othello** (Cassio), **Richard II** (Mowbray), **Animals and Plants** (Burris), **Mother Courage** (the General), **The Winter's Tale** (Time), **Full Circle** (Helmut), **Ivanov** (Lvov), **Phaedra** (Hippolytus), **The Bacchae** (Pentheus), **Shlemiel the First** (Zalman Tippish/Chaim Rascal), **Six Characters in Search of an Author** (the Son), **The King Stag** (Leandro), **Buried Child** (Vince), **The Tempest** (Ariel), **Waiting for Godot** (Lucky), **What the Butler Saw** (Nicholas Beckett). Other: **Billy Bishop Goes to War** and **Amadeus** (title roles, Missouri Repertory Theatre),

Jerusalem (Will, New Repertory Theatre), **Jump Rope** (Martin, Next Stages). He has a degree in Classics from Harvard University and is a graduate of the A.R.T. Institute for Advanced Theatre Training.



MARK ALEXANDRE FORTIN — *Ensemble*

A.R.T.: **The King Stag** (Ensemble/Truffaldino, national tour). Second-year actor at A.R.T./MXAT Institute for Advanced Theatre Training, appeared in **Baal** (Johannes), **Phaedra 4.48** (directed by Robert Woodruff, Cambridge, Moscow, Italy), **Rhinoceros**, **Eh Joe.** Other: **Stupid Kids** (Neechee, Speakeasy Stage, Boston premiere), **Piove sul Diluvio** (Il Duce, Santarcangelo Festival, Italy). BA in Acting from Emerson College, appeared in numerous productions. Film: *Harvard Man* (directed by James Toback).



DONEI HALL* — *Ensemble*

Second-year graduate actor from Brandeis University. Roles include: **In the Blood** (Bully/Welfare), **The Rimers of Eldritch**, **City of Angels**, **The Hair Play**. Toured with TheatreWorks USA. Other: **Disney's Festival of the Lion King** (principal player, Orlando, FL), Resident credits: **Big River**, **West Side Story**, **Guys and Dolls**, **Sugar**. Television: *Law and Order SVU*. Assistant director and choreographer of Shaker's Performing Arts Camp (introduces inner city youth to Shakespeare). B.A. *cum laude* from Alabama State University.



GEORGIA HATZIS — *Ensemble*

Second-year actor at A.R.T./MXAT Institute for Advanced Theatre Training, appeared in **Footfalls**, **Rhinoceros**, **Baal**, **Phaedra 4.48** (Cambridge, Moscow, Italy). Other: **Henry V** (Katherine, Commonwealth Shakespeare Company), **A Midsummer Night's Dream** (Helena), **A Bright Room Called Day** (Paulinka), **Ghetto** (Hayyah). B.A. in art history from George Washington University.



JASON KAUFMAN — *Ensemble*

Second-year actor at A.R.T./MXAT Institute for Advanced Theatre Training, credits include **Baal** (Ekhart), **Rhinoceros** (Dudard), **Phaedra 4.48** (Hippolytus/Doctor, Cambridge, Moscow, Italy), **The Apollo of Bellac** (Vice President). Appeared in numerous productions in New York.

**ELLEN LAUREN*** — *Églé*

Associate Artistic Director for SITI. National and international venues: **Room, bobrauschenbergamerica, War of the Worlds, Cabin Pressure, The Medium, Culture of Desire, Going, Going, Gone, Orestes**. Actors Theatre of Louisville (ATL): **Hay Fever** (Judith), **Miss Julie** (Julie), **Private Lives** (Amanda). For the last 10 years, ongoing classes and residencies in the US and abroad, including annual summer intensive in Saratoga Springs. Additional credits with Anne Bogart: **The Adding Machine, Picnic** (ATL), **The Women** (Hartford Stage), **Seven Deadly Sins** (New York City Opera – Kosovar Award for Anna II). Resident credits: Stage West,

Milwaukee Repertory Theatre, Alley Theatre. Guest artist, Suzuki Company of Toga (SCOT) and Shizuoka Performing Art Company (SPAC), under the direction of Tadashi Suzuki, touring North and South America, Europe, Russia and Japan. Ongoing faculty member: The Juilliard School of Drama, New York City; Associate Director Toga Summer Training Program, Japan.

**JENNIFER MACKEY** — *Ensemble*

Second-year actor at A.R.T./MXAT Institute for Advanced Theatre Training, appeared in **Footfalls, Rhinoceros, Baal, Phaedra 4.48** (Cambridge, Moscow, Italy). Other: **Medea** and **Macbeth**. B.S. in theatre from Austin Paey State University.

**KELLY MAURER*** — *Adine*

A member of SITI since its inception: **Hayfever, bobrauschenbergamerica, The Medium, Small Lives/Big Dreams, Culture of Desire, Cabin Pressure**, at theatres including: NYTW, P.S. 122, Actors' Theatre of Louisville, Walker Arts Center, Wexner Arts Center, The Irish Life Theater Festival, and the Edinburgh Festival. Also performed with the company in the New York City Opera's production of **The Seven Deadly Sins**. Regional: Maria Irene Fornes' **And What of the Night** (Rainbow, Milwaukee Repertory Theatre), **Hamlet** (StageWest), **Miss Julie** (Christine, Actors' Theatre of Louisville), Broadway: David Mamet's **The Old Neighborhood**

(Jolly, as standby for Patti LuPone). Off Broadway: **An Adult Evening of Shel Silverstein** and **The Water Engine** (Atlantic Theatre Company). International: toured with Tadashi Suzuki in the Suzuki Company of Toga's **Dionysus** and with director Robert Wilson in **Persephone**. Teaches Suzuki method of actor training and the Viewpoints training with SITI, at the Atlantic Theater Company Acting School, NYU, and at workshops and universities throughout the US.

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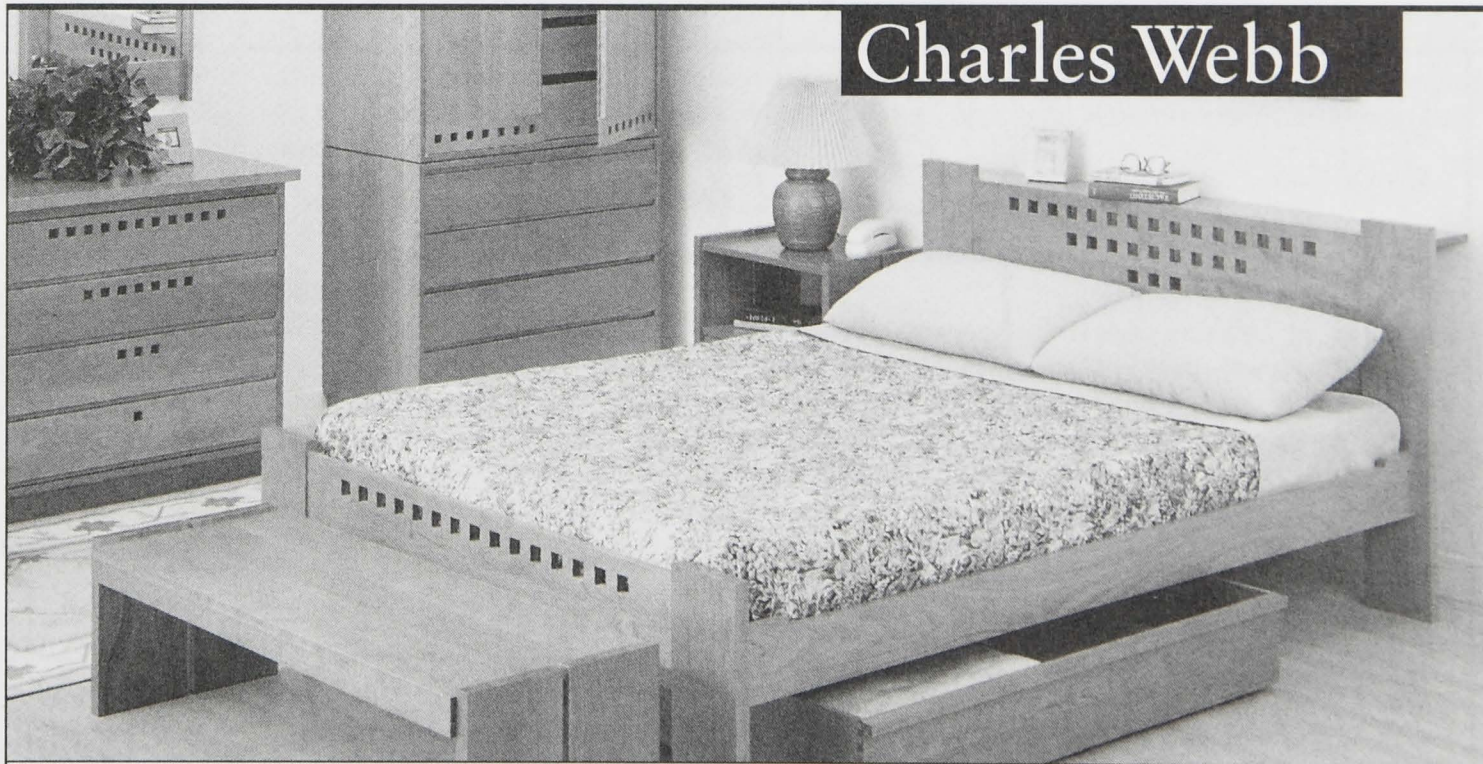
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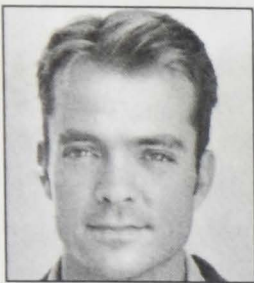
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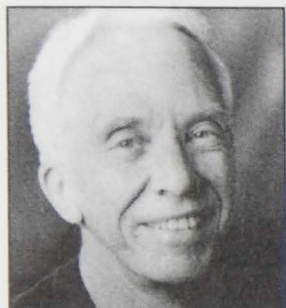
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BARNEY O'HANLON* — *Meslis, Dance Movement*

Has been collaborating with Anne Bogart since 1986. As a member of SIT1 he has performed nationally and internationally in productions of **Hay Fever**, **bobrauschenbergamerica**, **War of the Worlds**, **War of the Worlds — The Radio Play**, **Cabin Pressure**, **Culture of Desire**, **Small Lives/Big Dreams**. Recently choreographed and performed in the world premiere of **Lilith** and in **Seven Deadly Sins** (New York City Opera), all with SIT1. Other Bogart collaborations: productions at the Alley Theatre, Trinity Repertory Company, River Arts Repertory, and Opera/Omaha. Other resident credits: Tina Landau's **1969**, **Deadly Virtues**, **Hamlet** (ATL),

Stonewall: Night Variations (EnGarde Arts), Jon Robins Baitz' **A Fair Country** (Steppenwolf Theatre Company). His choreography has appeared at BAM's Harvey Theater, New York Theatre Workshop, and at The Prince Music Theater. Has worked with choreographers Doug Varone, Doug Elkins, Spencer/Colton, Creach/Koester, and directors Robert Wilson, Richard Foreman, Molly Smith, and Brian Jucha.



FRANK RAITER* — *The Prince*

New York: Arthur Miller's **The Crucible** (with Liam Neeson and Laura Linney, directed by Richard Eyre), **Troilus and Cressida** (directed by Peter Hall), **Cymbeline** (directed by Andrei Serban), **The Devils** (directed by Garland Wright), Molière's **The Bungler** (directed by Doug Hughes), **Happy Days** (with Estelle Parsons), and **Defying Gravity** (directed by Michael Wilson), **Tis Pity She's a Whore** (directed by Joanne Akalaitis), Tony Kushner's **A Bright Room Called Day**, Martha Clarke's **Endangered Species**, **All's Well That Ends Well** (directed Mark Lamos), **The Last Hurrah** (Huntington Theatre), **Marathon Dancing** (directed by Anne Bogart). TV: *Law and Order*, *Third Watch*, *All My Children*, and Madonna's video "Bad Girl."



STEPHEN WEBBER* — *Azor*

Has performed with SIT1 in theatres all over the U.S. and at festivals around the world including The Kennedy Center, The Edinburgh International Theater Festival, The BAM Next Wave Festival, The Humana Festival of New American Plays, Teatro Iberoamericano-Bogota and the Toga International Arts Festival. SIT1 credits: **War of the Worlds** (Orson Welles), **Cabin Pressure**, **bobrauschenbergamerica**, **Private Lives**, **The Medium**, **War of the Worlds — The Radio Play**, **Culture of Desire**, **Going, Going, Gone**, **Hayfever**, **Short Stories**. Off-Broadway: **Trojan Women/A Love Story** (En Garde Arts), **Culture of Desire** (New York Theatre Workshop). Resident: Actors Theatre of Louisville, Stage West, Portland Stage Company, City Theatre, and Milwaukee Repertory Theatre.

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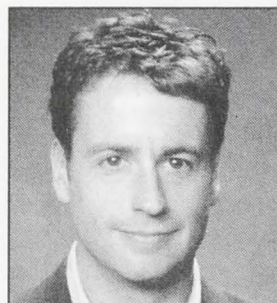
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MINDY WOODHEAD — *Ensemble*

Second-year actor at A.R.T./MXAT Institute for Advanced Theatre Training, appeared in **Footfalls**, **Rhinoceros**, **Baal**, **Phaedra 4.48** (Cambridge, Moscow, Italy). Other: **Barefoot in the Park** (Corey), **Suburbia** (Sooze), **The Comedy of Errors** (Courtesan), **A Piece of My Heart** (Mary Jo). Upcoming: **The Island of Anyplace** (Evil Queen, A.R.T.). BA from California State at Fullerton.

Creative Staff



GIDEON LESTER — *Translator/Associate Artistic Director/Dramaturg*

Gideon Lester has worked as the American Repertory Theatre's Resident Dramaturg since 1997. He has taught seminars on dramaturgy and dramatic structure at the A.R.T. Institute, written for and edited the theatre's playbills and newsletters, and administered the theatre's series of symposia and pre- and post-performance discussions. In 2000 he established the A.R.T.'s film series, *Theatre on Film*, which he co-curates with the Harvard Film Archive. He runs workshops and seminars with the Boston Psychoanalytic Society and Institute, writes for international theatre journals, and is a frequent guest lecturer at local schools and universities. Since 1999 he has taught an undergraduate seminar at Harvard in playwriting and dramatic technique. As a translator his

work includes Bertolt Brecht's **Mother Courage**, directed by János Szász at the A.R.T., Georg Büchner's **Woyzeck**, directed by Marcus Stern, and two texts by the French playwright Michel Vinaver, **King** and **Overboard**, the latter of which was published by Methuen and staged at the Orange Tree Theatre in London. His adaptations include **Anne Frank** for the Carr Center for Human Rights at Harvard, and **Enter the Actress**, a one-woman show that he devised for Claire Bloom, and which Ms. Bloom has performed in theatres throughout the United States and abroad.

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ANNE BOGART — Director

Artistic Director of the SITl Company which she founded with Japanese director Tadashi Suzuki in 1992. Recipient of two Obie Awards, a Bessie Award, a Guggenheim Fellowship. Associate Professor at Columbia University, where she runs the Graduate Directing Program. A.R.T. credits: **Life is a Dream, Once in a Lifetime, Hot n' Throbbing**. Recent works with SITl: **Score, bobrauschenbergamerica, Room; War of the Worlds, Cabin Pressure, War of the Worlds — The Radio Play, Alice's Adventures, Culture of Desire, Bob, Going, Going, Gone, Small Lives/Big Dreams, The Medium**, Noel Coward's **Hay Fever** and **Private Lives**, August Strindberg's **Miss Julie**; and Charles L. Mee's **Orestes**. Other recent productions: **Lilith** and **Seven Deadly Sins** (New York City Opera), **Gertrude and Alice** (The Foundry Theatre).

NEIL PATEL — Scenic Design

Productions with the SITl Company: **Room, War of the Worlds, Bob, Alice's Adventures, Private Lives, Culture of Desire, The Adding Machine**, and the Miller Retrospective of **Going, Going, Gone, The Medium**, and **Small Lives/Big Dreams**. Broadway: **Side Man** (Tony Award). Off-Broadway: **Quills** (Drama Desk Nomination), **A Question of Mercy, View of the Dome, Brides of the Moon** (New York Theatre Workshop), **Hurrah at Last** (Roundabout), **Henry V** (Public/NYSF), **Mud, River, Stone** (Playwrights Horizons), **The Grey Zone, Anadarko** (MCC Theater). Resident credits: The Guthrie Theater, Center Stage, Long Wharf Theatre, Steppenwolf, and La Jolla Playhouse, among others. 1996 Obie Award for sustained excellence.

JAMES SCHUETTE — Costume Design

Recent work includes: **Lady in the Dark** (Prince Music Theatre), **Mother Courage and her Children** (Steppenwolf), **Big Love** (Long Wharf, Berkeley Rep., Goodman) and **Lilith** (New York City Opera). Work with The SITl Company: **bobrauschenbergamerica** (sets and costumes), **War of the Worlds, Cabin Pressure, Room, Bob, Alice's Adventures, Private Lives**, and **The Adding Machine**. Other: **Floyd Collins** (Old Globe, Goodman, Prince Music Theater); **Berlin Circle, Time to Burn, Space** (Steppenwolf); **Saturn Returns, The Treatment, The Chang Fragments, Insurrection: Holding History, Book of the Dead** (Public); **The Seven Deadly Sins** (New York City Opera); **Transatlantic** (Minnesota Opera); **La Bohème** (Glimmerglass Opera and NYCO); **Carmen** (Sante Fe Opera); Laurie Anderson's **Songs and Stories from Moby Dick** (BAM Next Wave Festival) and work at Mark Taper Forum, New York Theatre Workshop, and En Garde Arts. He is a graduate of Yale School of Drama.

CHRISTOPHER AKERLIND — Lighting Design

A.R.T.: **Uncle Vanya, Enrico IV, and Misalliance**. Has designed over two hundred and eighty productions at theatre and opera companies in the US and around the world. New York: the premieres of Caryl Churchill's **The Skryker** and **Mad Forest**, Craig Lucas's **The Dying Gaul**, Tony Kushner's **Slavs!**, Charles Busch's **The Tale of the Allergist's Wife**, August Wilson's **Seven Guitars** (Tony Award nomination) and Karin Coonrod's productions of **Everything That Rises Must Converge** and **King John**. Recent international work: **Cymbeline** for the RSC at Stratford-upon-Avon, **The Tale of Genji** at the Nissay Theater in Tokyo, and **Boris Godunov** for the Hamburgische Staatsoper.

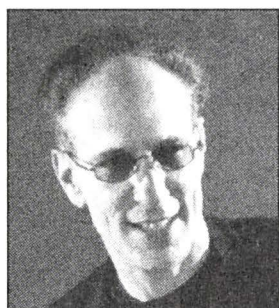
DARRON L WEST — Soundscape

A.R.T.: **Richard II**. SITl Company member since 1993, first collaborated with Anne Bogart in 1990 while resident sound designer at Actors Theatre of Louisville. Since joining the SITl Company, has designed every production in the company's repertoire with **Bob** garnering a 1999 Obie Award and Drama Desk nomination for its Soundscape. Design associate at New York Theatre Workshop, a three time Drama Desk, two time American Theatre Wing Nominee for Sound Design, and a 2000 Entertainment Design EDDY award winner. Directing credits: Charles L. Mee's **Big Love** (with Rude Mechanicals Austin Texas), Sarah Ruhl's **Erudite** (Childrens Theatre Company), and the national tour of The SITl Company's **War of the Worlds — The Radio Play**.

ELIZABETH MOREAU* — Production Stage Manager

With the SITl Company: **bobrauschenbergamerica** (ATL/Humana Festival, Stamford Center for the Arts, Krannert Performing Arts Center, Performing Arts Chicago), **Room** (On The Boards, UCLA, Performing Arts Chicago, Classic Stage Company), **Score** (Wexner Center for the Arts, ATL/Humana Festival), **Bob** (BITE, London), **War of the Worlds — The Radio Play** (2001 National Tour), **Hayfever** (ATL), **Cabin Pressure** (Israel Festival), **War of the Worlds** (Edison Theatre, St. Louis). Other regional: PSM for 2002 O'Neill Playwrights' Conference, work for Williamstown Theater Festival. Broadway: **Dirty Blonde, Bells are Ringing, Getting and Spending**. Off-Broadway: **Kit Marlowe, In the Blood** (The Public Theater), **Avow** (Century Center), **Lydie Breeze, What You Get and What You Expect** (New York Theatre Workshop), **Dream True, Mercy** (Vineyard Theatre), **Red, The Memory of Water** (Manhattan Theatre Company), **Chemistry of Change** (Women's Project/Playwright Horizons).

THE SITI COMPANY, celebrating its eleventh year of activity, began as an agreement between Tadashi Suzuki and Anne Bogart to establish a new venture in the United States that would emphasize international cultural exchange and collaboration. An ensemble-based theater company, SITI exemplifies the disciplines it practices and the artistic values it develops in its work. The company's mission is to create new works for the theatre, to perform and tour these productions nationally and internationally, to provide on-going training for young theatre professionals in an approach to acting that forges unique and highly disciplined artists for the theatre, and to foster opportunities for cultural exchange with theatre professionals and audiences from all over the world.



ROBERT WOODRUFF — *Artistic Director*

Robert Woodruff directed **Richard II**, **Full Circle** (2000 Elliot Norton Award for Best Director) and **In the Jungle of Cities** (1998 Elliot Norton Award for Best Director) at the A.R.T., as well as the A.R.T. Institute production of Charles L. Mee's **Trojan Women A Love Story**. His credits include the premieres of Sam Shepard's **Curse of the Starving Class**, **Buried Child** (Pulitzer Prize), and **True West** at the New York Shakespeare Festival; **In the Belly of the Beast**, **A Lie of the Mind**, and Philip Glass's **A Madrigal Opera** at the Mark Taper Forum; **The Comedy of Errors** (with the Flying Karamazov Brothers) at Lincoln Center; David Mamet's adaptation of **Red River** at The Goodman Theatre; **The Tempest**, **A Man's a Man**, and **Happy Day** (among others) at La Jolla

Playhouse; **Julius Caesar** at Alliance Theatre; **The Duchess of Malfi** and **Nothing Sacred** at the American Conservatory Theatre; **The Skin of Our Teeth** at The Guthrie Theater, and **Baal** at Trinity Repertory Company. His work has been seen at most major U.S. Arts Festivals and abroad. Recent work includes **Medea** at the National Theatre of Israel and **Saved** at Theatre for New Audiences. Mr. Woodruff co-founded The Eureka Theatre, San Francisco, and created The Bay Area Playwrights Festival.



ROBERT J. ORCHARD — *Executive Director*

Mr. Orchard co-founded the A.R.T. with Robert Brustein in 1979 and served as the Company's Managing Director for twenty-two years. In 2002 he was appointed Director of the Loeb Drama Center, home of the A.R.T. the Harvard Radcliffe Dramatic Club, and the Institute for Advanced Theatre Training. In the new leadership structure at the A.R.T. Mr. Orchard now serves as Executive Director of the Company. Prior to 1979, he was Managing Director of the Yale Repertory Theatre and the School of Drama for seven years, where he also served as Associate Professor and Co-Chairman of the Theatre Administration Department. For the past fifteen years, Mr. Orchard has been active in facilitating exchanges, leading seminars, and advising on public policy with theatre professionals and government officials in Russia. Mr. Orchard has served as Chairman of both the Theatre and the Opera/Musical Theatre Panels at the National Endowment for the Arts; on the Board and Executive Committee of the American Arts Alliance, the national advocacy association for the performing and visual arts; and as a trustee of Theatre Communications Group (TCG), the national service organization for the American professional theatre, and publisher of *American Theatre* magazine. Locally, Mr. Orchard has served on the board of the Cambridge Multi-Cultural Arts Center and as President of the Massachusetts Cultural Education Collaborative. Mr. Orchard recently received the Elliot Norton Award for Sustained Excellence.



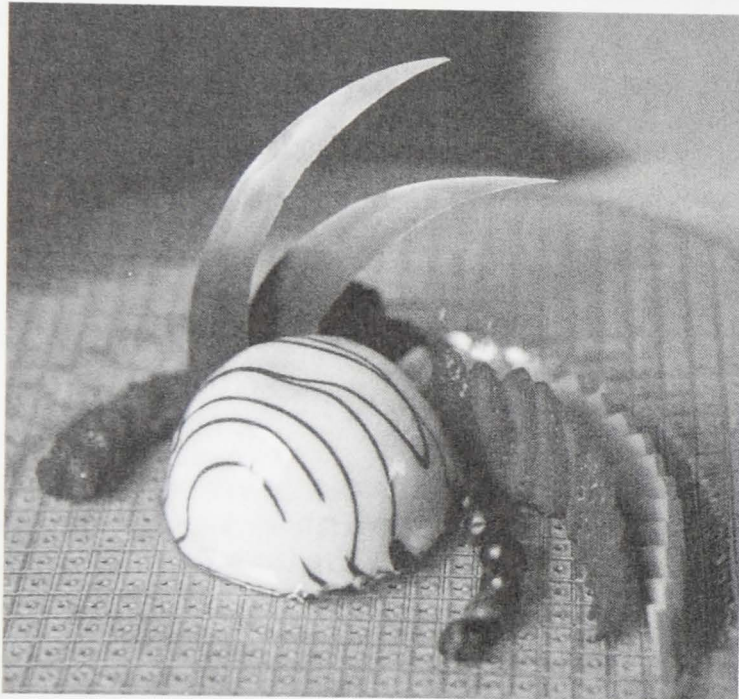
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A History of the American Repertory Theatre

Robert J. Orchard
Executive Director

Robert Woodruff
Artistic Director

Gideon Lester
Associate Artistic Director / Dramaturg

Robert Brustein
Founding Director / Creative Consultant

The American Repertory Theatre (A.R.T.) occupies a unique place in the American theatre. It is the only not-for-profit theatre in the country that maintains a resident acting company and a training conservatory, and that operates in association with a major university. Over its twenty-two year history the A.R.T. has welcomed American and international theatre artists who have enriched the theatrical life of the whole nation. The theatre has garnered many of the nation's most distinguished awards, including a Pulitzer Prize, a Tony Award, and a Jujamcyn Award. Since 1980 the A.R.T. has performed in eighty-one cities in twenty-two states around the country, and worldwide in twenty-one cities in sixteen countries on four continents. It has presented one hundred and sixty productions, over half of which were premieres of new plays, translations, and adaptations.

The A.R.T. was founded in 1980 by Robert Brustein and Robert J. Orchard, and has been resident for twenty-two years at Harvard University's Loeb Drama Center. In August 2002 Robert Woodruff became the A.R.T.'s Artistic Director, the second in the theatre's history. Mr. Orchard assumed the new role of Executive Director, and Gideon Lester that of Associate Artistic Director. Mr. Brustein remains with the A.R.T. as Founding Director and Creative Consultant.

The A.R.T. provides a home for artists from across the world, whose singular visions generate and define the theatre's work. The company presents a varied repertoire that includes new plays, progressive productions of classical texts, and collaborations between artists from many disciplines. The A.R.T. is also a training ground for young artists. The theatre's artistic staff teaches undergraduate classes in acting, directing, dramatic literature, design, and playwriting at Harvard, and in 1987 the A.R.T. founded the Institute for Advanced Theatre Training. In conjunction with the Moscow Art Theatre School, the Institute provides world-class training for graduate-level actors, directors, and dramaturgs.

The A.R.T.'s American and world premieres include among others, works by Robert Auletta, Robert Brustein, Don DeLillo, Keith Dewhurst, Christopher Durang, Elizabeth Egloff, Peter Feibleman, Jules Feiffer, Dario Fo, Carlos Fuentes, Larry Gelbart, Leslie Glass, Philip Glass, Stuart Greenman, William Hauptman, Milan Kundera, Mark Leib, David Lodge, Carol K. Mack, David Mamet, Charles L. Mee, Roger Miller, John Moran, Robert Moran, Heiner Müller, Marsha Norman, Han Ong, David Rabe, Franca Rame, Adam Rapp, Keith Reddin, Ronald Ribman, Paula Vogel, Derek Walcott, Naomi Wallace, and Robert Wilson.

Many of the world's most gifted directors have staged productions at the A.R.T., including JoAnne Akalaitis, Andrei Belgrader, Anne Bogart, Lee Breuer, Robert Brustein, Liviu Ciulei, Ron Daniels, Liz Diamond, Joe Dowling, Michael Engler, Alvin Epstein, Dario Fo, Richard Foreman, David Gordon, Adrian Hall, Richard Jones, Michael Kahn, Jerome Kilty, John Madden, David Mamet, Des McAnuff, Jonathan Miller, Tom Moore, David Rabe, François Rochaix, Robert Scanlan, János Szász, Peter Sellars, Andrei Serban, Susan Sontag, Marcus Stern, Slobodan Unkovski, Les Waters, David Wheeler, Frederick Wiseman, Robert Wilson, Robert Woodruff, Yuri Yeremin, Francesca Zambello, and Scott Zigler.

A.R.T. productions were included in the First New York International Festival of the Arts, the 1984 Olympic Arts Festival in Los Angeles, the Serious Fun! Festival at Lincoln Center's Alice Tully Hall, the Next Wave Festival at the Brooklyn Academy of Music, and the International Fortnight of Theatre in Quebec. The company has also performed at international festivals in Edinburgh, Asti, Avignon, Belgrade, Ljubljana, Jerusalem, Haifa, Tel Aviv, and Venice, and at theatres in Amsterdam, Rotterdam, Perugia, and London, where its presentation of **Sganarelle** was filmed and broadcast by Britain's Channel 4. In 1986 the A.R.T. presented Robert Wilson's adaptation of **Alcestis** at the Festival d'Automne in Paris, where it won the award for Best Foreign Production of the Year. In 1991 Robert Wilson's production of **When We Dead Awaken** was presented at the 21st International Biennale of São Paulo, Brazil. The company presented its adaptation of Carlo Gozzi's oriental fable **The King Stag**, directed by Andrei Serban, at the Teatro Español in Madrid in 1988 and at the Mitsui Festival in Tokyo in 1990. The production was also presented at the Taipei International Arts Festival in Taiwan, together with Robert Brustein's adaptation of Pirandello's **Six Characters in Search of an Author** in 1995. In March 1998, the A.R.T. opened the Chekhov International Theatre Festival in Moscow — the first American company to perform at the Moscow Art Theatre — with **The King Stag**, **Six Characters in Search of an Author**, and Joseph Chaikin and Sam Shepard's **When The World Was Green (A Chef's Fable)**. In June 1998 the company presented two works including Robert Brustein's new play **Nobody Dies on Friday** at the Singapore Festival of the Arts. In October 2000, sponsored in part by AT&T:On Stage, the company embarked on a year-long national and international tour of **The King Stag**, with stops in twenty-seven American cities in fifteen states, ending with a three-week residency at London's Barbican Centre in the summer of 2001.

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The Institute for Advanced Theatre Training at Harvard was established in 1987 by the American Repertory Theatre (A.R.T.) as a training ground for the American theatre. Its programs are fully integrated with the activities of the A.R.T. In the summer of 1998 the Institute commenced a historic new joint program with the Moscow Art Theatre (MXAT) School. Students engage with two invaluable resources: the work of the A.R.T. and that of the MXAT, as well as their affiliated Schools. Individually, both organizations represent the best in theatre production and training in their respective countries. Together, this new exclusive partnership offers students opportunities for training and growth unmatched by any program in the country.

The core program features a rigorous two-year, five-semester period of training in acting, directing, dramaturgy, and special studies, during which students work closely with the professionals at the A.R.T. and the MXAT as well as with the best master teachers from the United States and Russia. At the end of the program, students receive a Certificate of Achievement from the faculty of the American Repertory Theatre and an M.F.A. Degree from the faculty of the Moscow Art Theatre School.

Further information about this new program can be obtained by calling the Institute for a free catalog (617) 617-496-2000 x8890 or on our web site at www.amrep.org.

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Thomas Derrah	<i>Acting</i>
Andrei Droznin	<i>Movement</i>
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American Repertory Theatre

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2002-2003

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Contact the A.R.T.'s development office at (617) 496-2000 ext. 8832, or visit our website at www.amprep.org/contributors to find out how you or your company can support artistic, educational, and community programs at the A.R.T.

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- Discount on single ticket purchases
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- Free copies of ARTicles, A.R.T.'s newsletter
- Donors-only mailings announcing special programs and events

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La Dispute February 1-22

Highway Ulysses

music & text by Rinde Eckert directed by Robert Woodruff

March 1-22 (world premiere)

A disaffected classics professor sets out on a journey across the country that leads him into a magical relationship with ordinary people. Homer's Odyssey is transplanted to the American heartland in this musical world premiere, written for the A.R.T. acting company, and featuring the Cambridge-based improv band The Empty House Cooperative.

Pericles

by William Shakespeare directed by Andrei Serban

In repertory May 10 — June 28

In Shakespeare's great romance of loss and redemption, an exiled prince travels through a series of fantastical kingdoms in search of a home, and finds his lost family on the way.

The Sound of a Voice

music by Philip Glass text by David Henry Hwang

directed by Robert Woodruff

In repertory May 24 — June 29 (world premiere)

Philip Glass applies Asian and western instrumentation to stories by David Henry Hwang, in which the dreams and fantasies of a Japanese writer and an aging warrior are laid bare.

ARTifacts

box office hours

Monday – Saturday 10am – 5pm
Sunday noon – 5pm
Performance days open until curtain time

ticket prices

	A	B
Friday/Saturday evenings	\$68	\$46
All other performances	\$56	\$34
Subscribers/Members/Seniors/Students deduct \$10		
Student Rush (1/2 hour before curtain) – \$12		
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Preplays for **La Dispute**: February 16, 19, 20 at 6:30pm

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